PRICED

MODERN FRENCH PRINTS AND DRAWINGS

Many in Color

COLLECTION OF

Col. Daniel Sickles

Public Auction Sale

January 31 at 8 p. m.

PARKE-BERNET GALLERIES · INC

980 *Madison Avenue* . *New York*

1950

SALE NUMBER 1122

FREE PUBLIC EXHIBITION

From Wednesday, January 25, to Date of Sale
Weekdays from 9:30 to 5 / Closed Sunday

PUBLIC AUCTION SALE

Tuesday Evening, January 31
at 8 p. m.

EXHIBITION AND SALE AT THE

PARKE-BERNET GALLERIES • INC

980 MADISON AVENUE • 76TH-77TH STREET • NEW YORK 21
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/ / /

Sales Conducted by

H. H. PARKE
L. J. MARION / A. N. BADE
H. E. RUSSELL, JR. *and* A. NISBET

1950

[NUMBER 116]

NYMY02-P1851

LITHOGRAPHS · ETCHINGS AND DRAWINGS

Many in Color

IMPORTANT LARGE DRAWINGS BY DEGAS

FINE COLOR CHALK DRAWINGS BY RENOIR

Outstanding Graphic Works by

BONNARD ⁄ CÉZANNE ⁄ CHAGALL ⁄ DENIS

MATISSE ⁄ PICASSO ⁄ RENOIR ⁄ ROUAULT

TOULOUSE-LAUTREC ⁄ VERTÈS

Collection of

COL. DANIEL SICKLES

Acquired Mainly from the Estate of the Late Ambroise Vollard

Public Auction Sale

January 31 at 8 p. m.

PARKE-BERNET GALLERIES · INC

NEW YORK · 1950

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

FOREWORD

ONCE again Daniel Sickles brings Venus to Manhattan in the form of pictorial beauty, essentially exemplifying *l'esprit gaulois*. Here is Bonnard with his *Quelques Aspects de la Vie de Paris* portraying, in colored lithograph, thirteen scenes of *la ville lumière*. Cézanne's charming little lithograph in color "Le Dejeuner sur l'Herbe" is also in this choice group.

The series of thirty-two etchings by Chagall to illustrate Gogol's *Les Ames Mortes* is practically unobtainable. The Russian character of many of these etchings has not been concealed by its French treatment. In the range from the lugubrious to the moral and religious, Colonel Sickles also has brought us Chagall's etchings for the *Fables* of La Fontaine and the Old Testament.

From the personal collection of the illustrious publisher Ambroise Vollard, come three important drawings by Degas: "Le Ballet de l'Opera", "Le Ballet Russe", and "Après le Bain". Picasso is happily represented by a complete set of "Les Saltimbanques" on *papier de Japon* supplemented by the unpublished or canceled plate "Macaque". That no impression has hitherto appeared for public sale in America is due to the fact that Vollard abandoned the plate and destroyed all impressions in his possession. The rarest of all the prints of this Spanish artist with the Gallic outlook is the pair called "Tauromachie", impressed upon parchment. Only three pairs were made.

Rouault, in all the grandeur and power of his art, gives us a chance to acquire two rare aquatints, one in color, for the unfinished "Miserere", a signed trial proof lithograph of "Automne" in black and white, and the same subject in color aquatint. The complete set of twenty-two etchings for *Les Réincarnations du Père Ubu,* proofs on *papier de Japon,* probably the first set of signed Japan proofs to appear in America, is another opportunity for the American collectors. There are other Rouaults, including thirteen of the thirty plates for Baudelaire's *Les Fleurs du Mal,* not yet published with these illustrations.

Virtually unknown to this day is the portfolio, published in 1898, called *Germinal.* Assembled under this unusual name is the most extraordinary group for its era, of the work of men at the height of their popularity. Renoir, Bonnard, Degas, Van Gogh, Zuloaga and others in this group not only survived the mauve decade, but shine brilliantly today with their stars still in the ascendancy. With such prints to grace the gallery walls of the connoisseur, their decorative and commercial values were soon perceived and the portfolio was broken up for more general distribution. We have

been informed that not more than one hundred sets were originally issued, yet oddly enough, bibliographical records of the work in its entirety are still elusive as far as we are concerned.

Colonel Sickles was reluctant to sell his collection even after final steps were taken. However, having long worshipped at the Vollard shrine and enriched his home with the products of Vollard's genius, he informs us that he now wishes to serve that great name in French publishing by continuing Vollard's work. Many things were left undone at the time of Vollard's death, and many projects were "on the fire". It is Colonel Sickles plan to take up these loose ends, tie them all together as the publisher would have wished, and produce these final works for the benefit of the public.

MARION CAMING

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

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3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

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8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

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Telephone TRAFALGAR 9-8300 *Cable* PARKGAL

HIRAM H. PARKE • *President*

ARTHUR SWANN • LESLIE A. HYAM • LOUIS J. MARION

Vice-Presidents

MAX BARTHOLET • *Secretary & Treasurer*

EVENING SESSION

Tuesday, January 31, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 170 INCLUSIVE

PAUL ALBERT BESNARD

French: 1849-1936

1. FEMME NUE, LES BRAS SOULEVES. *Etching*
First state of five. Signed an inscribed in pencil. Fine impression.
Rare.

PIERRE BONNARD

French: 1867-1947

2. LES CHIENS (from L'ESCARMOUCHE). *Lithograph*
Terrasse No. 6. Proof signed in pencil and numbered 90. Edition limited. Fine impression.

3. GARDE MUNICIPAL (from L'ESCARMOUCHE). *Lithograph*
Terrasse No. 7. Proof signed in pencil and numbered 98. Edition limited. Fine impression.

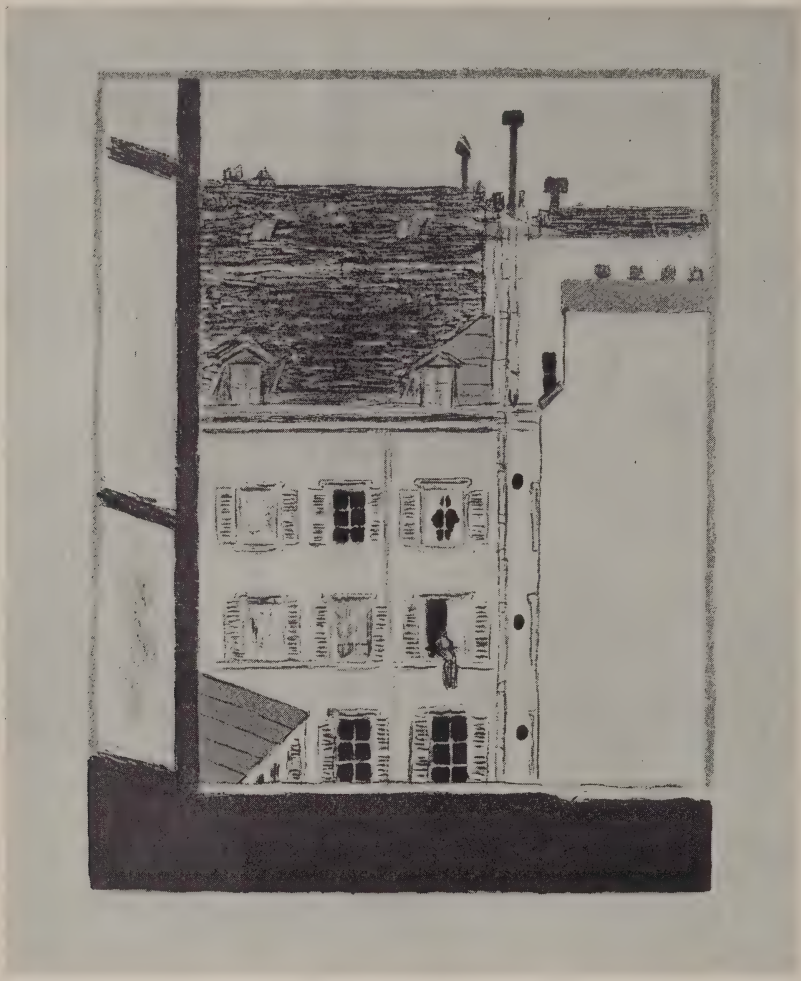
4. JEUNE FILLE AUX BAS NOIRS (from L'ESCARMOUCHE). *Lithograph*
Terrasse No. 8. Proof signed in pencil and numbered 59. Edition limited. Fine impression.

5. PORTRAIT (from L'ESCARMOUCHE). *Lithograph*
Terrasse No. 9. Proof signed in pencil and numbered 69. Edition limited. Fine impression.

6. QUELQUES ASPECTS DE LA VIE DE PARIS. Plate I Couverture. *Lithograph in colors*
Terrasse No. 16 (Plate 1). Proof signed in pencil. Very fine impression on China paper. Edition limited to 100 impressions.
This is the title for *Quelques Aspects de la Vie de Paris,* which, with the following twelve lots, form a complete set of the valuable and important work of Bonnard. Fully described in Johnson's *Ambroise Vollard,* 1944.

7. AVENUE DU BOIS. *Lithograph in colors*
Terrasse No. 16 (Plate 2). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 2 of *Quelques Aspects de la Vie de Paris.*

8. COIN DE RUE. *Lithograph in colors*
Terrasse No. 17 (Plate 3). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 3 of *Quelques Aspects de la Vie de Paris.*



[NUMBER 9]

9. MAISONS DANS LA COUR. *Lithograph in colors*
Terrasse No. 17 (Plate 4). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 4 of *Quelques Aspects de la Vie de Paris.*

[See illustration]

10. RUE VU D'EN HAUT. *Lithograph in colors*
Terrasse No. 17 (Plate 5). Proof signed in pecnil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 5 of *Quelques Aspects de la Vie de Paris.*

11. BOULEVARD. *Lithograph in colors*
Terrasse No. 17 (Plate 6). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 6 of *Quelques Aspects de la Vie de Paris.*

12. PLACE, LE SOIR. *Lithograph in colors*
Terrasse No. 17 (Plate 7). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 7 of *Quelques Aspects de la Vie de Paris.*

13. MARCHAND DES QUATRE-SAISONS. *Lithograph in colors*
Terrasse No. 17 (Plate 8). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 8 of *Quelques Aspects de la Vie de Paris.*

14. LE PONT. *Lithograph in colors*
Terrasse No. 17 (Plate 9). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 9 of *Quelques Aspects de la Vie de Paris.*

15. AU THEATRE. *Lithograph in colors*
Terrasse No. 17 (Plate 10). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 10 of *Quelques Aspects de la Vie de Paris.*

16. RUE, LE SOIR, SOUS LA PLUIE. *Lithographs in colors*
Terrasse No 17 (Plate 11). Proof signed in pencil. Very fine impress on fine wove paper. Edition limited to 100 impressions.
Plate 11 of *Quelques Aspects de la Vie de Paris.*

17. ARC DE TRIOMPHE. *Lithograph in colors*
Terrasse No. 17 (Plate 12). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 12 of *Quelques Aspects de la Vie de Paris.*

18. COIN DE RUE, VU D'EN HAUT. *Lithograph in colors*
Terrasse No. 17 (Plate 13). Proof signed in pencil. Very fine impression on fine wove paper. Edition limited to 100 impressions.
Plate 13 of *Quelques Aspects de la Vie de Paris.*

[NUMBER 19]

GEORGES BRAQUE

French contemporary

19. HESIODE. LA THEOGONIE. *Set of sixteen etchings*

Johnson No. 26. A set of projected illustrations for an unpublished book. Ten of the set are proofs signed in red crayon G. BRAQUE, six are unsigned. All fine selected impressions on Dutch paper.

Extremely rare. This work remained unfinished at Vollard's death.

[See illustration]

PAUL CEZANNE

French: 1834-1917

20. SELF PORTRAIT. 1898. *Lithograph printed in gray*
Johnson No. 31. Very fine impression. Printed on *Ingres d'arches* paper. Edition limited to 100 proofs.

Reproduced and described by Venturi No. 1158, also in Roger Marx's *La Gravure Original en France,* plate 64.

21. SELF PORTRAIT, 1898. *Lithograph printed in black*
Same as the preceding but printed in black.

[NUMBER 22]

22. LE DEJEUNER SUR L'HERBE. *Lithograph in colors*
Johnson No. 32. Lithograph by Auguste Clot after a painting by the same name by Cézanne. Published by Vollard after Cézanne's death. Fine impression on China paper.

Extremely rare.

[See illustration]

MARC CHAGALL

Russian contemporary

23. L'ACROBATE. *Etching,* 1925

Johnson No. 34, plate 17. Unsigned trial proof. Fine impression. Edition trial proofs only.

Rare.

24. NICOLAS GOGOL'S "LES AMES MORTES". *Series of thirty-two etchings,* 1926

Johnson No. 35. Signed artist's proofs of the projected series of 100 etchings completed by Chagall for the book *Les Ames Mortes* which was never published.

These presumably are trial proofs secured from the artist himself and are perhaps the only ones obtainable at present.

25. FABLES DE LA FONTAINE. *Etching*

Johnson No. 36. Proof signed and inscribed in ink. *Pour Madame de Champeaux, Marc Chagall,* 1928. Fine impression.

One of the plates of the completed but never issued work projected by Vollard.

26. FABLES DE LA FONTAINE. *Etching*

Johnson No. 36. Proof signed and inscribed in ink. *Pour Madame de Champeaux, Marc Chagall,* 1928. Fine impression.

One of the plates of the completed but never published work projected by Vollard.

27. FABLES DE LA FONTAINE. *Etching*
Johnson No. 36. Proof signed and inscribed in ink. *Pour Madame de Champeaux, Marc Chagall,* 1928. Fine impression.
One of the plates of the completed but never published work projected by Vollard.

28. FABLES DE LA FONTAINE. *Etching*
Johnson No. 36. Proof signed and inscribed in ink: *Pour Eliane de Champeaux, Marc Chagall,* 1928. Fine impression.
One of the plates of the completed but unpublished work projected by Vollard.

29. LE DEPART DE JACOB EN EGYPT. *Etching*
Johnson No. 37. Proof signed and inscribed in ink: *Pour Madame de Champeaux de Marc Chagall,* 1928. Fine impression. Trial proof.
One of the plates for Vollard's unpublished *L'Ancien Testament.* Only trial proofs before letters exist.

30. LA LUTTE DE JACOB AVEC L'ANGE. *Etching*
Johnson No. 37. Proof signed and inscribed in ink: *Pour Madame de Champeaux de Marc Chagall,* 1928. Fine impression. Trial proof.
One of the plates for Vollard's unpublished *L'Ancien Testament.* Only trial proofs before letters exist.

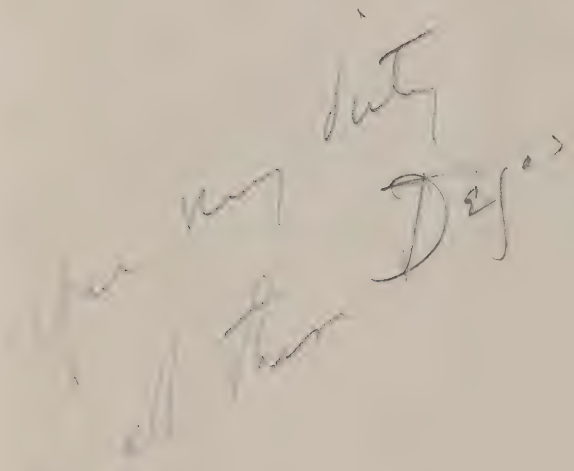
31. LA TOMBE DE RACHEL. *Etching*
Johnson No. 37. Proof signed and inscribed in ink: *Pour Jacques de Champeaux, Marc Chagall.* Fine impressions. Trial proof.
One of the plates for Vollard's unpublished *L'Ancien Testament.* Only trial proofs before letters exist.

H. G. EDGAR DEGAS

French: 1834-1917

32. LE BALLET DE L'OPERA. *Black chalk drawing*
Three girls in ballet costumes in practice attitudes behind the scenes at the Paris Opera. Signed in pencil lower right. Size 23½ by 19½ inches. Framed.
Acquired from the Ambroise Vollard collection.

[See illustration]



[NUMBER 32]

33. LE BALLET RUSSE. *Black chalk drawing, with touches of red*
A group of three girls of the Russian Ballet gracefully interpreting one of the movements of the dance. Signed lower left with the red studio stamp. Size 38½ by 28 inches. Framed.

From the third Degas sale at the Georges Petit Gallery, Paris, July 1919.

Shown at the exhibition of "The Dance" at the Louvre, Paris, and at a similar exhibition in Brussels, Belgium.

Acquired by Colonel Sickles from the Ambroise Vollard collection.

[See illustration]

[NUMBER 33]

[NUMBER 34]

34. APRES LE BAIN, FEMME S'ESSUYANT. *Black chalk drawing*
Seated nude seen from the rear, drying the back of her neck with a large towel. Signed lower left with the red studio stamp. Size 27 by 34 inches. Framed.
From the third Degas sale at the Georges Petit Gallery, Paris, July 1919.
Acquired from the Ambroise Vollard collection by Colonel Sickles.

[See illustration]

MAURICE DENIS

French contemporary

35. COVER FOR "AMOUR" 1898. *Lithograph in colors*
Johnson No. 46. Cover or title to the set of twelve lithographs published by Vollard entitled 'Amour'. Proof signed in pencil. Edition limited to 100 impressions.
This, the title, and the 12 following lots form a complete set of the work published by Vollard in 1898 under the title 'Amour'.

36. ALLEGORIE. *Lithograph in colors*
Johnson No. 46. Plate 1 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

37. LES ATTITUDES SONT FACILES ET CHASTES. *Lithograph in colors*
Johnson No. 46. Plate 2 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

38. LE BOUQUET MATINAL, LES ARMES. *Lithograph in colors*
Johnson No. 46. Plate 3 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

39. CE FUT UN RELIGIEUX MYSTERE. *Lithograph in colors*
Johnson No. 46. Plate 4 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

40. LE CHEVALIER N'EST PAS MORT A LA CROISADE. *Lithograph in colors*
Johnson No. 46. Plate 5 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

41. LES CREPUSCULES ONT UNE DOUCEUR D'ANCIENNE PEINTURE. *Lithograph in colors*
Johnson No. 46. Plate 6 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

42. ELLE ETAIT PLUS BELLE QUE LES REVES. *Lithograph in colors*
Johnson No. 46. Plate 7 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

43. ET C'EST LA CARESSE DE SES MAINS. *Lithograph in colors*
Johnson No. 46. Plate 8 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

44. NOS AMES EN DES GESTES LENTS. *Lithograph in colors*
Johnson No. 46. Plate 9 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

[NUMBER 45]

45. SUR LE CANAPE. *Lithograph in colors*
Johnson No. 46. Plate 10 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

[See illustration]

46. LA VIE DEVIENT PRECIEUSE, DISCRETE. *Lithograph in colors*
Johnson No. 46. Plate 11 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

47. MAIS C'EST LE COEUR QUI BAT TROP VITE. *Lithograph in colors*
Johnson No. 46. Plate 12 of 'Amour'. Proof signed in pencil. Fine impression on wove paper. Edition limited to 100 impressions.

ANDRE DERAIN

French contemporary

48. LANDSCAPE WITH TREES. *Drypoint*
Proof signed in pencil. No. 33 of an edition limited to 50 proofs.
One of the very rare early etchings by Derain

49. VASE OF FLOWERS. *Woodblock print in colors*
Proof signed in pencil. No. 16 of 100 proofs.

50. WOMAN RESTING. *Lithograph*
Proof signed in pencil. No. 39 of an edition limited to 100 impressions.

51. HEAD OF A WOMAN. *Lithograph*
Proof signed and numbered in pencil. No. 39 of an edition of 100 proofs. Fine impression.

RAOUL DUFY

French contemporary

52. L'ODALISQUE. *Etching*
Unsigned proof on heavy Dutch paper. Very fine impression, limited.
Rare.

H. FANTIN-LATOUR

French: 1836-1904

53. DAUGHTERS OF THE RHINE. *Two lithographs*
Proofs signed in the stone and dated 1898. Fine impressions on China applied paper.

"Germinal"

Portfolio of lithographs, etchings and color prints of the work of the great artists of the period. Arranged by Julius Meier-Graefe, director of *L'Art Décoratif* Paris, under the direction of Georges Banz. Published Paris, *circa* 1898.

Limited to 100 sets. This extremely rare collection of prints is now virtually unobtainable as a set, having as it does some of the most important original lithographs of such great artists as Degas, Renoir, Van Gogh, Vuillard, Bonnard, Zuloaga, and others. The following twenty lots comprise the complete set.

AUGUSTE RENOIR

54. JEUNE FEMME EN BUSTE. *Lithograph*
Delteil No. 26. Proof on Japan paper, signed in the stone. Small repair, laid down.
From the album 'Germinal'.

[See illustration]

EDGAR DEGAS

55. BALLET DANCER. *Lithograph in colors by A. Clot*
Signed DEGAS in the stone.
From the album 'Germinal'.

PIERRE BONNARD

56. LANDSCAPE WITH WOMAN, CHILDREN AND A DOG. *Lithograph in colors*
Proof signed in pencil. Fine impression on China paper. Laid down.
From the album 'Germinal'.

IGNACIO ZULOAGA

57. MOTHER AND TWO DAUGHTERS. *Etching*
Proof signed in pencil. Fine impression on Japan paper.
From the album 'Germinal'.

EUGENE CARRIERE

58. MATERNITE (The Large Plate). *Lithograph*
Delteil No. 38. Only state. Proof signed in pencil. Fine impression on Japan paper.
From the album 'Germinal'.

[NUMBER 54]

4350
490

[NUMBER 59]

EDOUARD VUILLARD

59. LE JARDIN DEVANT L'ATELIER. *Lithograph in colors*
Roger Marx No. 45. Proof signed with pencil initials. Skillfully repaired and restored, laid down.
From the album 'Germinal'.

[See illustration]

MAURICE DENIS

60. THE NYMPH. *Lithograph in colors*
Proof signed in pencil. Fine impression on China paper.
From the album 'Germinal'.

AUGUSTE RODIN

61. TWO FIGURES. *Lithograph in tint*
Proof signed with initials in the stone.
From the album 'Germinal'.

PETER BEHRENS

62. WATER LILY AND BUTTERFLIES. *Woodblock in colors*
Proof signed in pencil. Fine impression on Japan paper.
From the album 'Germinal'.

M. SILVERMAN

63. READING. *Lithograph*
Proof signed in pencil. Impression on Japan paper.
From the album 'Germinal'.

[NUMBER 64]

VINCENT VAN GOGH

64. THE FARM. *Lithograph in colors*
Proof signed in the stone VINCENT. Fine impression on China paper.
From the album 'Germinal'.

[See illustration]

GEORGE MINNE

65. THE BAPTISM OF ST. JOHN. *Lithograph*
Proof signed in pencil.
From the album 'Germinal'.

M. A. STREMEL

66. REVERIE. *Lithograph in colors*
Proof signed in the stone and with a stamp signature. Fine impression on China paper.
From the album 'Germinal'.

J. R.

67. THE FISHING FLEET. *Lithograph in colors*
Proof signed with a monogram J.R. in red. Fine impression on Japan paper.
From the album 'Germinal'.

J. H. TOOROP

68. THE VISION. *Lithograph*
Proof signed in ink. Impression on Japan paper.
From the album 'Germinal'.

FRANK BRANGWYN

69. THE SHEPHERDESS. *Lithograph in two colors*
Proof signed in pencil. Fine impression.
From the album 'Germinal'.

[NUMBER 70]

HENRI DE TOULOUSE-LAUTREC

70. PROMENOIR. *Lithograph*

Delteil No. 290. Only state. Proof on Japan paper, signed in the stone, stamped with the monogram and numbered. Small repair, laid down.

From the album 'Germinal'.

[See illustration]

ARTIST UNKNOWN

71. CHEZ SEGUIN ST. JULIEN. *Etching*
Unsigned proof.
From the album 'Germinal'.

ARTIST UNKNOWN

72. IN THE PARK. *Aquatint in colors*
Proof signed in pencil but signature indecipherable. Fine impression on Japan paper.
From the album 'Germinal'.

FELIX VALLOTTON

73. LA SYMPHONIE. *Woodblock*
Proof on Japan paper, signed in pencil by the artist.
From the album 'Germinal'.

JUAN GRIS

Spanish: 1887-1927

74. MARCELLE LA BRUNE. *Lithograph in green,* 1921
Proof signed in pencil. No. 4 of an edition limited to only 50 impressions.

75. MARCELLE LA BLONDE. *Lithograph in sanguine,* 1921
Proof signed in pencil. No. 42 of an edition limited to only 50 impressions.

JEAN-BAPTISTE ARMAND GUILLAUMIN

French: 1841-1927

76. TETE D'ENFANT. *Lithograph in colors*
Johnson No. 73. Proof signed and numbered in pencil. Fine impression. Edition limited to 100 numbered proofs.
From *L'Album des Peintres-Graveurs,* 1897.

PAUL KLEE

Swiss: 1879-1940

77. DER VERLIEBTE (THE ONE IN LOVE). *Lithograph,* 1923
Soby, *The Prints of Paul Klee,* plate 13. Trial proof signed in pencil and inscribed by the artist: *1923 - 91 Der Verliebte, Probedruck des schwarzen Steines, Erster Zustand.*

78. BEARDED MAN. *Lithograph,* 1925
Proof signed in pencil. Very fine impression. Limited.

FERNAND LEGER

French contemporary

79. LA VASE. *Lithograph in colors,* 1926
Proof signed in pencil. No. 96 of an edition limited to 100 impressions.
Reproduced in *Master Prints from the Museum Collection,* Museum of Modern Art, 1949, page 12.

ARISTIDE MAILLOL

French: 1861-1944

80. JEUNE FILLE ACCROUPIE. *Etching*
Proof signed in the plate with initial. Very fine impression.
Rare.

HENRI MATISSE

French contemporary

81. FEMME AU COLLIER. *Etching*
Unsigned proof on Van Gelder paper. Very fine impression. Limited.

82. FEMME COUCHEE. *Etching*
Proof signed in the plate in reverse. Fine impression on thick paper.

83. WOMAN LOOKING AT A BOOK. *Lithograph*
Proof signed in pencil and numbered 36 of an edition limited to 50 impressions.

PABLO RUYS PICASSO

Spanish contemporary

84. LES SALTIMBANQUES. *Complete set of 15 etchings*
Geiser Nos. 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 14, 15, 17, 18 of the "b" states. All fine impressions, on old Japanese paper, with the exception of 13b which is on Van Gelder paper.
The extremely rare set of Japan paper proofs is the only one to appear for sale in America and the only one to include the 'Salome' on *Japan paper.* The 'Macaque', which was to have been included in the published series, was abandoned by Vollard because of imperfect oxidation of the plate.

[See illustration of two]

[NUMBER 84]

[NUMBER 84]

85. TETE DE FEMME. *Etching*
Geiser No. 3b. Proof on Van Gelder paper limited to 250 impressions.
One of the 'Saltimbanques' series.

86. LES PAUVRES. *Etching*
Geiser No. 4b. Proof on Van Gelder paper limited to 250 impressions.
One of the 'Saltimbanques' series.

87. BUSTE D'HOMME. *Etching*
Geiser No. 5b. Proof signed in the plate. Impression on Van Gelder paper. Edition limited to 250 impressions.
One of the 'Saltimbanques' series.

88. LES DEUX SALTIMBANQUES. *Etching*
Geiser No. 6b. Proof on Van Gelder paper limited to 250 impressions.
One of the 'Saltimbanques' series.

89. LE SALTIMBANQUE AU REPOS. *Etching*
Geiser No. 12b. Proof on Van Gelder paper, limited to 250 impressions.
One of the 'Saltimbanques' series.

90. LE BAIN. *Etching,* 1905
Geiser No. 14b. Proof signed in the plate. Fine impression on Van Gelder paper. Limited to 250 impressions.
One of the 'Saltimbanques' series.

91. LA TOILETTE DE LA MERE. *Etching*
Geiser No. 15b. Proof on Van Gelder paper limited to 250 impressions.
One of the 'Saltimbanques' series.

92. TROIS AMIES. *Etching,* 1927
Geiser No. 117b. Proof signed and numbered in red ink. This being number 18 of an edition of 150. This is one of the 75 on old Japanese paper.
Rare on Japan paper.

93. PEINTRE RAMASSANT SON PINCEAU. *Etching*
Geiser No. 129. Proof signed and numbered with the brush. No. 27 of 99 proofs on Van Gelder paper.

94. TROIS NUS DEBOUT. *Etching,* 1927
Geiser No. 131b. Trial proof on Japan paper. Very fine impression.

95. PEINTRE DEVANT SON TABLEAU. *Etching,* 1927
Geiser No. 133. Proof signed and numbered in ink. No. 49 of 99 impressions on Van Gelder paper.

96. TABLE OF CONTENTS PLATE FOR BALZAC'S CHEF D'OEUVRE INCONNU. *Etching*
Geiser No. 135. First state, before the plate was reduced. Proof signed and numbered with the brush. No. 27 of an edition of 99 proofs.
This etching, plate XIII of the series, is a pictorial index of the other twelve.

97. ESSAIS DE GRAVEURS POUR LE CHEF D'OEUVRE INCONNU. *Set of fourteen wood engravings*
Engraved by Aubert from the designs of Picasso. Unsigned proof set on thick paper. Enclosed in a cloth portfolio lettered with title as above.
A selected group of the most important designs from the set of 67 wood engravings forming part of the suit illustrating Balzac's *Le Chef d'Oeuvre Inconnu.*

98. TWO HEADS AND A SEATED FIGURE. *Etching,* 1945
Proof signed in pencil. Inscribed 1er *etat no.* 28/50. The plate is dated (in reverse) 4 *Mai* 1945. Fine impression.

[NUMBER 99]

99. LITHOGRAPHS OF 1946-47. *Collection of eleven*
Valentin Cat. 1948, Nos. 5, 6, 7, 8, 10, 12, 13, 14, 15, and 32. Signed and numbered proofs limited to 50 impressions of each. All fine impressions on heavy wove paper.

This is probably the first set of these later lithographs to appear at public sale. For the purpose of identification the titles are listed here as given in Curt Valentin's recent compilation, *Picasso Lithographs*, 1945-48.

4. ~~Head of a Young Boy~~
5. Head of a Girl
6. Head of a Woman (white on black)
7. Head of a Girl
8. Head of a Young Girl
10. Two Nudes
12. The Bull Fight
13. The Bull
14. Ram's Head
15. Shells and Birds
32. Young Girl (white on black)

[See illustration of one]

100. RAPE. *Etching,* 1933
Subsequent to Geiser. Proof signed in the plate.
Very rare.

101. MINOTAUR AND SLEEPING WOMAN. *Etching and aquatint,* 1934
Proof unsigned in the plate or otherwise. Probably a trial. The most important plate in the series done in 1933 and 1934.
Very rare.

102. COMBAT. *Etching,* 1937
Proof signed and numbered in pencil, No. 44 of only 50 impressions. Dated in the plate (in reverse) 10 *Octobre* '37. Very fine impression on Vollard watermarked paper.

103. STILL LIFE WITH LOBSTER. *Aquatint in colors*
Proof signed in pencil. No. 26 of an edition limited to 100 proofs. Brilliant impression.

104. SUENO Y MENTVIA DE FRANCO (DREAM AND LIFE OF FRANCO). *Etching and aquatint, a pair*
Proofs, unsigned. Limited. Described and illustrated in Alfred H. Barr, Jr., *Picasso—Fifty Years of his Art,* 1946.

105. TAUROMACHIE. *Etching on parchment*
Subsequent to Geiser. Proof on parchment signed and numbered in red ink. No. 2 of only 3 so printed. Very fine impression.
Excessively rare. This and the following lot form a pair.

[See illustration]

106. TAUROMACHIE. *Etching on parchment*
Subsequent to Geiser. Proof on parchment signed and numbered in red ink. No. 2 of only 3 so printed. Very fine impression.
Excessively rare. This and the preceding lot form a pair.

[See illustration]

107. TAUROMACHIE. *Pair etchings*
The same as the preceding two lots. Printed on heavy paper. Unsigned. Limited.

JEAN FRANCOIS RAFFAELLI

French: 1850-1924

108. PAYSAGE. *Lithograph in colors*
Proof signed with initials and numbered 96, perhaps of only 100 impressions. Fine impression on old Japan paper.

[NUMBERS 106 AND (ABOVE) 105]

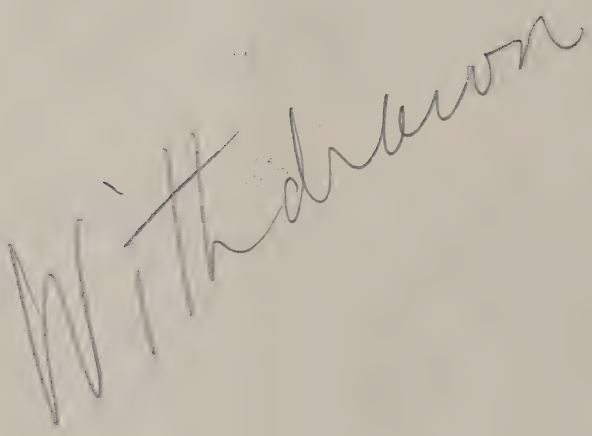
PIERRE AUGUSTE RENOIR

French: 1841-1919

109. APRES LE BAIN. *Drawing in sanguine*
Beautiful red chalk drawing. A nude woman seated and leaning forward drying her feet. Executed on a cream gray paper. Signed lower left. Size 10¼ by 8¼ inches. Framed.

From the personal collection of Ambroise Vollard and acquired directly from his estate.

[See illustration]



[NUMBER 109]

110. DEUX JEUNES FILLES. *Pastel drawing*
This appears to be a color sketch for a proposed color lithograph. There is no similar subject listed in Delteil. Purely impressionistic, it suggests two young girls conversing in a park-like setting. It is signed in reverse. Drawn on a very thin applied Japanese paper. Size 24 x 19 inches.

Perhaps an experiment for a monotone print which was never executed.

From the Ambroise Vollard collection.

[See illustration]

[NUMBER 110]

[NUMBER 111]

111. STUDY FOR "ENFANTS JOUANT A LA BALLE". *Black chalk and pastel*
A sketch of the central figure for the colored lithograph. It shows the young girl stooping to retrieve the escaping ball. Signed with initials in pencil lower right. Size 11½ by 17½ inches. Framed.
From the Ambroise Vollard collection. Acquired by Colonel Sickles from the publisher.

[See illustration]

112. LA DANSE A LA CAMPAGNE. 2nd plate. *Soft ground etching,* 1890
Delteil No. 2. Proof signed with the stamp signature. Fine impression on heavy paper.

113. LE FLEUVE SCAMANDRE. 1st plate. *Etching*
Delteil No. 24. Proof signed with the stamp signature. Fine impression on thick paper.

114. LE CHAPEAU EPINGLE. Plate I. *Lithograph in sanguine,* 1897
Delteil No. 29. Proof signed in the stone and again with the stamp. Fine impression in sanguine of which only 50 were so printed.

115. LE CHAPEAU EPINGLE. Plate I. *Lithograph in bistre,* 1897
Same as the preceding. Also one of only 50 so printed.

116. LE CHAPEAU EPINGLE. Plate II. *Lithograph in colors,* 1898
Delteil No. 30. Proof signed in the stone. Brilliant impression in three colors. Edition limited to 200 impressions and the stone effaced.

[See frontispiece]

117. LE CHAPEAU EPINGLE. Plate II. *Lithograph in blue,* 1898
Delteil No. 30. Proof signed in the stone and with a stamp. Trial impression printed in blue on thin India paper, one of the few so printed.

118. LE CHAPEAU EPINGLE. Plate II. *Lithograph,* 1898.
Delteil No. 30. Proof signed in the stone. Trial impression printed in black only, one of the few known.

119. RICHARD WAGNER. *Lithograph* 1900
Delteil No. 33. Proof signed in pencil. Fine impression on Japan paper. Edition limited to 100 proofs.

120. PAUL CEZANNE. *Lithograph,* 1902
Delteil No. 34. Proof signed in the stone and entitled *Tête d'homme.* Fine impression on thin paper. Edition limited to 100 proofs.

121. AUGUSTE RODIN. *Lithograph*
Delteil No. 40. Proof signed in the stone. Very fine impression. Edition limited to 200 proofs.

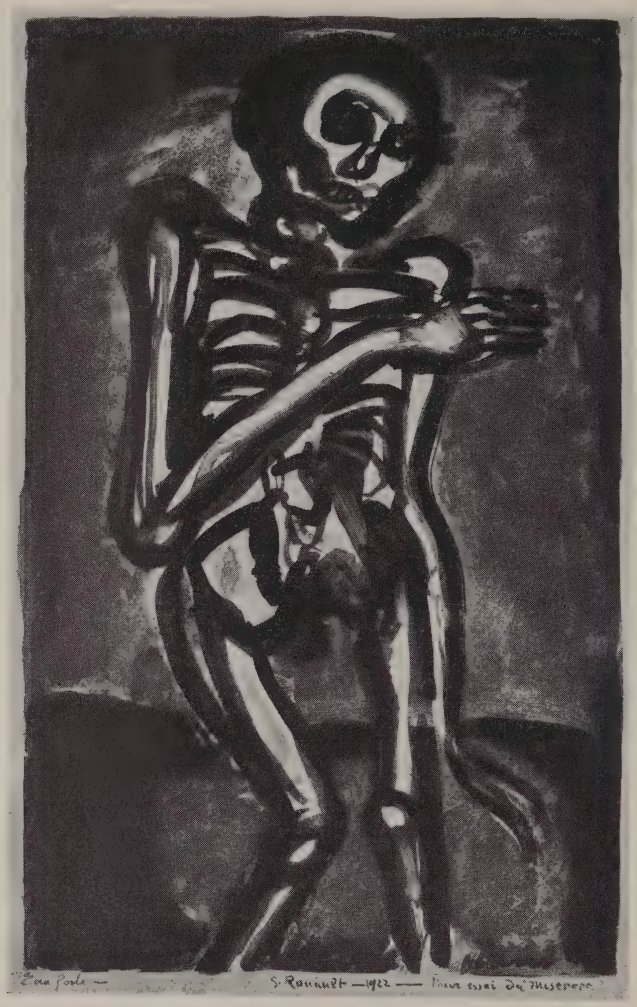
122. MATERNITE. The large plate. *Lithograph,* 1912
Delteil No. 50. Proof signed in the stone. Fine impression on India paper. Edition limited to 100 proofs.

GEORGES ROUAULT

French contemporary

123. OLD WOMAN. *Lithograph, about* 1905
Proof of a very early work, unsigned and undated.
Extremely rare.

124. LE CONDAMNE S'EN EST ALLE . . . ET FATIGUE. *Aquatint,* 1922
Johnson No. 169. Plate 6 of 'Miserere et Guerre'. Trial proof, first state. Very fine impression.
Extremely rare. Probably unique.



[NUMBER 125]

125. LE MORT L'A PRIS. *Etching and aquatint*
Plate 15 for the unpublished 'Miserere'. Trial proof of the first state. Inscribed in ink: *Eau forte—G. Rouault—1922—Pour essai du 'Miserere'*. See Johnson No. 169.
A magnificent proof. Unique.

[See illustration]

126. AUTOMNE. *Lithograph printed in black,* 1933
Johnson No. 171. Proof signed in blue ink and inscribed *2nd tirage—a* 60 *ex automne.* There were trial proofs only in seven known states.
Described and illustrated in Monroe Wheeler's *The Prints of Georges Rouault,* No. 19 and figure 4.

127. PAUL VERLAINE. *Lithograph,* 1933
Johnson No. 172. Trial proof. Signed and inscribed in ink: *Verlaine—2 tirage,* 1933. *Georges Rouault.*
Rare. Illustrated in Monroe Wheeler's *The Prints of Georges Rouault,* plate 16.

128. PORTRAIT DE VON HINDENBURG. *Lithograph*
Johnson No. 173. Trial proof. Signed and inscribed in ink: *Hindenburg 2—tirage* 1933 *Georges Rouault.*
Rare. There were trial proofs only.

129. SAINT JEAN BAPTISTE. *Lithograph,* 1933
Johnson No. 174. Trial proof. Unsigned, except for initials in the stone.
Rare. There were trial proofs only.

[NUMBER 130]

130. LES REINCARNATIONS DU PERE UBU. *Twenty-two etchings*
Johnson No. 175. Complete set of the full-page etchings for *Père Ubu*. All are proofs on Japan paper signed in ink, of which there were only 50. Unusually fine impressions.
These etchings, although not published until 1932, were completed by Rouault between 1916 and 1928. They are believed to be the first full suite of etchings done by the artist for Vollard. The Japan paper proofs are extremely rare. This is perhaps the first set on Japan to appear in an American public sale.

[See illustration of one]

131. SEATED CLOWN. *Aquatint in black and white,* 1935
Johnson No. 176. One of the plates for 'Cirque de L'Etoile Filante'. Trial proof on Japan paper, signed in ink.
Very rare trial before the color.

132. LES FLEURS DU MAL. Plate I in three states. *Three etchings*
First, second and third states of the first of thirty plates made to illustrate Baudelaire's *Les Fleurs du Mal*. A projected unpublished work by Vollard. See Johnson No. 178. Each state signed and inscribed in ink by Rouault. Fine impressions on thick paper.
Very rare.

133. LES FLEURS DU MAL. *Thirteen etchings*
Johnson No. 178. Thirteen of the 30 plates for the unpublished book projected by Vollard. All fine proofs on Arches paper. Signed only in the plates and dated variously from 1924 to 1927.
See Huyghe, *Histoire de l'art contemporain,* page 139.

[NUMBER 134]

134. AUTOMNE. *Aquatint printed in colors* [1935]
This plate is different from the 1933 subject which was in lithograph. Proof signed in the plate, but undated. Brilliant impression. Limited to a small number.

[See illustration]

135. THE CRUCIFIXION. *Aquatint printed in colors,* 1936
Proof signed in the plate and dated 1936. Probably a printer's trial before the numbered edition of 175 impressions.
Very fine.

[See illustration]

[NUMBER 135]

136. CRUCIFIXION. *Aquatint in black*
Unsigned and unfinished trial proof, differing materially from the finished color proofs. Fine impression. Probably only one or two known.

[NUMBER 137]

137. CHARON FERRYING THE DEAD ACROSS THE STYX. *Aquatint printed in colors,* 1939
Not listed in Johnson. Proof signed in the plate and dated '39. Very fine impression. Probably very few printed.

[See illustration]

[NUMBER 138]

138. THE YELLOW CLOWN. *Aquatint in five color states*
The five progressive states including the final which is inscribed in ink: *Essai Cirque Etoile Filante G.R.*

Extremely rare and interesting and showing the vast amount of work necessary to produce the color plates. Each color separation is a separate aquatint engraving.

[See illustration]

139. TROIS CLOWNS. *Lithograph*
Proof signed in pencil. No. 3 of only 50 impressions. Printed on Arches paper.

140. THE DANCER. *Lithograph*
Proof on Arches paper. Signed *Georges Rouault* in pencil.

141. CHRIST (in profile). *Aquatint*
Proof signed in ink. Plate VI of the 'Passion'. Rare proof in black and white.

[NUMBER 142]

PAUL SIGNAC
French: 1863-1935

142. PORT DE ST. TROPEZ. *Lithograph in colors*
Johnson No. 188. Proof signed in pencil. No. 96 of an edition of 100 impressions. Very fine, beautifully printed in soft yellows, blue, greens and pink.

Rare. Executed for the third but unpublished *L'Album des Peintres-Graveurs,* 1898. Plate 35 in Una Johnson's *Ambroise Vollard,* 1944.

[See illustration]

HENRI DE TOULOUSE-LAUTREC

French: 1864-1901

143. ULTIME BALLADE. *Lithograph in two colors*
Delteil No. 23. First state before the letters. Proof No. 88 signed in pencil, one of only 100 proofs in this state.

144. CARNOT MALADE. *Lithograph in green*
Delteil No. 25. First state of two, before all letters. One of 40 proofs on *papier vélin*. Signed in the stone with the monogram.

145. PAUVRE PIERREUSE. *Lithograph in green*
Delteil No. 26. First state before all letters. Proof No. 62, signed and numbered in pencil, one of only 100 in this state.

146. MLLE. LENDER ET BARON. *Lithograph in green*
Delteil No. 43. Proof signed with the monogram stamp. No. 39 of an edition of 100 numbered proofs.

147. BABYLONE D'ALLEMAGNE. *Lithograph in two colors*
Delteil No. 76. First state before all letters. Proof signed in the stone. No. 38 of a limited edition.
Rare.

148. SARAH BERNHARDT, DANS CLEOPATRE. *Lithograph*
Delteil No. 150. Only state. Proof signed in the stone with the monogram. Fine impression on China paper.

149. LUCIEN GUITRY. *Lithograph*
Delteil No. 155. Only state. Proof signed in the stone with the monogram.
One of the set of thirteen 'Portraits of Actors and Actresses', published in 1895.

150. EVA LAVALLIERE. *Lithograph*
Delteil No. 160. Only state. Proof signed in the stone with the monogram.
One of the set of thirteen 'Portraits of Actors and Actresses', published in 1895.

151. ELLES. *Lithograph poster in colors,* 1896
Delteil 179. Poster with the full lettering, the design for the frontispiece or title printed in four colors. With the monogram signature in the stone.

152. ELLES. *Lithograph in black and white,* 1896
Delteil No. 179. Frontispiece for the album 'Elles'. Signed in the stone. Impression on thick Japan paper. Has a fold.

153. FEMME A GLACE. *Lithograph in colors,* 1896
Delteil No. 185. Proof on watermarked paper, signed in the stone with the monogram. Fine impression.
One of the fine plates from 'Elles'.

154. FEMME EN CORSET. *Lithograph in colors,* 1896
Delteil No. 188. Proof on watermarked paper, signed in the stone with the monogram. Superb impression.
One of the fine plates from 'Elles'.

155. COUVERTURE POUR LA TRIBU D'ISIDORE. *Lithograph in brown on yellow ground,* 1897
Delteil No. 215. First state, before the letters. Proof signed in the stone with the monogram. One of an edition of only 50 proofs in this state.

156. L'EXEMPLE DE NINON DE LENCLOS AMOUREUSE. *Lithograph*
Delteil No. 230. First state of two, before all letters, signed in the stone with the monogram.
Rare.

157. INVITATION A UNE EXPOSITION. *Lithograph,* 1898
Delteil No. 232. Signed in the stone with the monogram.
Extremely rare. Delteil locates only a few copies.

158. LE BON GRAVEUR (ADOLPHE ALBERT). *Lithograph,* 1898
Delteil No. 273. Second state of two. Proof No. 89, signed in pencil. Edition limited to 100 impressions.

159. LA CHAINE SIMPSON. *Lithograph poster in colors*
Delteil No. 360. Only state. Mounted on heavy board. Crease showing original fold.
This imposing and striking poster was selected for the international poster exhibition in Rheims, 1896, and was reproduced in *Les Maîtres de l'Affiche,* plate 238.

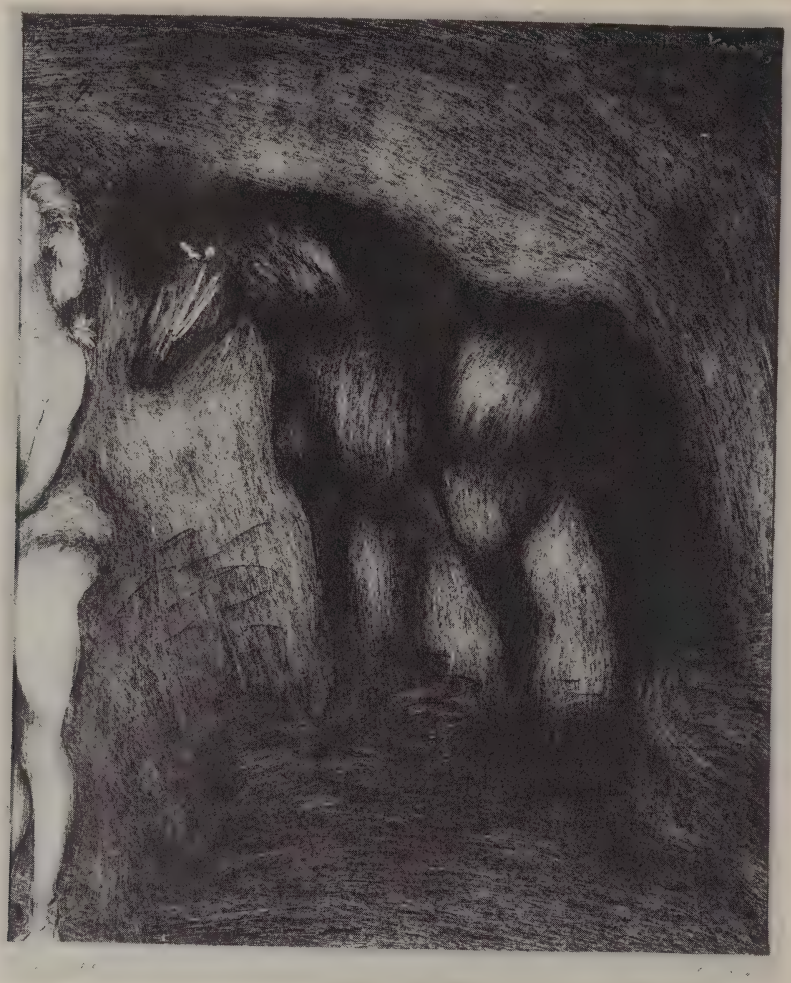
160. COLLECTION OF LITHOGRAPHS. 21 *pieces*
Covers and programs with designs and illustrations by Toulouse-Lautrec. Embracing Delteil Nos. 10, 19, 20, 22, 26, 64, 72, 75, 129, 130, 131, 132, 133, 135, 136, 137, 138, 139, 178, 220 and 334. All published states. In board covers and slip case, morocco back, lettered in gilt.
A fine collection of the desirable small covers and programs bearing some of the artist's most interesting designs.

SUZANNE VALADON
French: 1867-1938

161. LES BAIGNEUSES. *Etching,* 1896
Johnson No. 193. Unnumbered proof, signed in pencil. Fine impression on Arches paper. The numbered edition was limited to 100 proofs, unsigned except for the signature in the plate. This is perhaps a trial proof.
From *L'Album des Peintres-Graveurs,* 1896.

MARCEL VERTES
Hungarian contemporary

162. DANCING. *Twelve lithographs in colors,* 1925
Illustrated cover and 12 plates. Each signed in pencil and numbered by the artist. This set No. 2 of an edition of 300.
Extremely rare. The first published work of the artist, issued in 1925.



[NUMBER 163]

163. THE BLACK HORSE. *Monotype*

Signed in red chalk and in pencil on the mat and inscribed *monotype* by the artist.
As a monotype, of course, unique.

[See illustration]

164. STRIP TEASE. *Monotype*
Signed in red chalk by the artist. An extraordinary technique printed on a blotting paper.

165. THE WHITE HORSE. *Monotype*
Signed and inscribed *monotype* in pencil by the artist.

166. ADOLESCENCE. *Lithograph,* 1939
Proof signed in pencil and numbered. This is No. 1 of only 10 signed proofs.

167. THE BRIDGE. *Lithograph,* 1948
Proof signed in pencil and numbered. This is No. 1 of only 6 signed proofs.

168. DREAM. *Lithograph in colors,* 1949
Proof signed in pencil and numbered. This is No. 1 of only 3 signed proofs.

MAURICE DE VLAMINCK
French contemporary

169. MAISONS RUSTIQUES. *Etching*
Unsigned proof. Very fine impression.
Rare.

[NUMBER 170]

EDOUARD VUILLARD

French: 1867-1940

170. JEUX D'ENFANTS. *Lithograph in colors,* 1897
Johnson No. 197. Proof signed in pencil. Unnumbered trial proof on China paper. Small stain.

For the unpublished third volume of *L'Album des Peintres-Graveurs,* 1898. Very rare. Recorded and illustrated in C. Roger Marx, *L'Oeuvre Gravé de Vuillard.*

[See illustration]

[END OF SALE]

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